

Fugue in E minor

For violin, cello, and double bass. With piano reduction

David Karapetyan

Performance Notes

1. Tenutos are to be interpreted as emphasizeers of the note, and not as accents, ever. A note with a tenuto should sing, and should have a more sonorous quality than a note without. It is permitted to be louder than a note without a tenuto, but never as loud or as sudden or sharp as an accent. For examples in the literature to use as a guideline, I refer in particular to the first movement of Bruckner's Symphony No. 8.
2. Slurs are to be interpreted primarily as rhythmic dividers, used to communicate dance-like rhythms and divisions, except in obvious cases where a legato or actual slurring of notes are called for.
3. Metronome markings are in the ballpark range of tempo, +/- 10%. Some leeway within this ballpark is permitted, depending especially in how *rallentando*, *ritardando*, and *accelerando* markings are interpreted. These passages and heeding the tempo markings in both an intelligent manner and heeding the ballpark bounds above are critical to the overall structure of the piece.
4. Tuplets are to be interpreted in a dance-like manner. Slurs have been added in many cases within the tuplets to ease interpretation.
5. Arpeggios are to be played at different speeds, depending on the tempo of immediately preceding passages and notes, as well as the importance of an arpeggio as discerned by a performer within a passage. Single notes which have an arpeggio symbol are due to limitations in the engraving software. These in the string section are to be interpreted as arpeggios passed between strings.
6. Generous pedal use is called for in the piano reduction, and analog techniques generating a similar effect on other keyboard instruments, in particular in passages emphasizing certain notes (tenutos, fermatas, accents). Much more sparing use is called for in heavily contrapuntal passages. Pedal usage is left to the performer in general, with perhaps additional pedal markings added to the score at a later date, depending on performer input and notes.

Fugue in E minor

Composed 20.12.2022

David Karapetyan

Andante Moderato. Expressively and with rubato ♩ = 105

Violin

Cello

Double Bass

Piano Score (Reduction)

This system shows the first four staves of the score. The Violin staff has a treble clef and a key signature of one sharp (F#). The Cello and Double Bass staves have bass clefs and the same key signature. The Piano Score (Reduction) consists of two staves, both with bass clefs and the same key signature. The time signature is 4/4. The music features a melodic line in the violin and piano, and sustained bass notes in the cello and double bass.

Vln

Vc.

D. B.

Pno

This system shows the second four staves of the score. The Violin (Vln) staff has a treble clef and a key signature of one sharp (F#). The Viola (Vc.) and Double Bass (D. B.) staves have bass clefs and the same key signature. The Piano (Pno) staff consists of two staves, both with bass clefs and the same key signature. The time signature is 4/4. The music continues with the melodic line in the violin and piano, and sustained bass notes in the viola and double bass.

11

Vln

Vc.

D. B.

Pno

Detailed description: This block contains the first four measures of a musical system. The measures are numbered 11, 12, 13, and 14. The key signature is one sharp (F#). The time signature is 2/4. The Vln part has a melodic line with a slur and a fermata over the second measure. The Vc. and D. B. parts have a single note with a fermata in the second measure. The Pno part has a similar melodic line to the Vln. The time signature changes to 7/4 in measure 12 and 13, and back to 2/4 in measure 14.

14

Vln

Vc.

D. B.

Pno

Detailed description: This block contains the next four measures of the musical system, numbered 15, 16, 17, and 18. The key signature is one sharp (F#). The time signature is 4+2/4. The Vln part has a melodic line with a slur and a fermata over the second measure. The Vc. and Pno parts have a similar melodic line. The D. B. part has a single note with a fermata in the second measure. The time signature changes to 5/4 in measure 16 and back to 4/4 in measure 18.

rallentando.....

17

Vln

Vc.

D. B.

Pno

molto accelerando

rallentando.....

20

Vln

Vc.

D. B.

Pno

Fugue in E minor

ritardando.....

♩ = 145

molto accelerando.....

Allegro

23

Vln

Vc.

D. B.

Pno

27

Vln

Vc.

D. B.

Pno

29 ritardando.....

Vln

Vc.

D. B.

Pno

31 accelerando.....

$\text{♩} = 110$

Vln

Vc.

D. B.

Pno

34 **ritardando** **a tempo**

Vln

Vc.

D. B.

Pno

37 **rallentando** **a tempo**

Vln

Vc.

D. B.

Pno

rallentando.....

♩ = 140

39

Vln

Vc.

D. B.

Pno

41

Vln

Vc.

D. B.

Pno

44

Vln

Vc.

D. B.

Pno

46

Vln

Vc.

D. B.

Pno

ritardando.....a tempo

48

Vln

Vc.

D. B.

Pno

ritardando..... a tempo ritardando a tempo

52

Vln

Vc.

D. B.

Pno

56

Vln

Vc.

D. B.

Pno

59

rallentando... a tempo

Vln

Vc.

D. B.

Pno

ritardando.

61

Vln

Vc.

D. B.

Pno

64

.....a tempo

Vln

Vc.

D. B.

Pno

66

Vln

Vc.

D. B.

Pno

69

Vln

Vc.

D. B.

Pno

71 **rallentando**.....

Vln

Vc.

D. B.

Pno

75 **a tempo** **ritardando**.....

Vln

Vc.

D. B.

Pno

80

Vln

Vc.

D. B.

Pno

84 *rallentando..* ♩ = ♩

Vln

Vc.

D. B.

Pno

87 **rallentando**.....

Vln

Vc.

D. B.

Pno

91

Vln

Vc.

D. B.

Pno

94

Vln

Vc.

D. B.

Pno

100

Vln

Vc.

D. B.

Pno

ritardando

accelerando

105

Vln

Vc.

D. B.

Pno

accelerando **a tempo**

109

Vln

Vc.

D. B.

Pno

116

Vln

Vc.

D. B.

Pno

Detailed description: This musical score block covers measures 116, 117, and 118. It is written for four instruments: Violin (Vln), Viola (Vc.), Double Bass (D. B.), and Piano (Pno). The key signature is E minor (one sharp, F#) and the time signature is 3/4. Measure 116 shows the Violin and Viola playing a melodic line with a slur over the first two notes, while the Double Bass and Piano provide a harmonic accompaniment. Measures 117 and 118 show the continuation of these parts, with the Violin and Viola playing a similar melodic line and the Double Bass and Piano providing a steady accompaniment. The score ends with a double bar line at the end of measure 118.